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the latter. Mr. Goldwin Smith writes instructively, though sometimes prosily, and deduces conclusions that may be Mr. Goldwin Smith's, or may be those of the men of the age of which he writes. Under either conclusion the book is readable, and calculated, in a small space, to render information on the lives and motives of three men who have filled a large space in the world's history.

"The Huguenot Family," by Sarah Tytler, author of "Citoyenne," "Joqueliene," etc. New York: Harper & Brothers, 1868.

"The Huguenot Family" is a novel, and rather a dry one at that; commendable only as seeking to render in fiction that history which can be so much better found in the pages of such a book as that we have already written of.

"Guild Court; a London story," by George Macdonald, is another novel from the same publishers. Mr. MacDonald is not much known in this country, but should be. His book has something of the practical through it and some good sturdy thought, and unlike the majority of novels, is readable, if only on that account.

#### REVIEW OF MUSIC.

*The Belles of the Union.* Five characteristic pieces for the piano-forte, composed by Charles Wels, Op. 73. J. Schuberth & Co., 820 Broadway.

No. 1. The Fair of the North.

No. 2. The Fair of the South.

No. 3. The Fair of the East.

No. 4. The Fair of the West.

No. 5. The Fair of the Union.

No. 1 is a Festival March, in B flat, 12-8 time, and is dedicated to Mrs. J. Augustus Page. It commences with a bold *fanfare*, leading into a broad maestoso subject, which is well treated and rendered highly effective by augmentation. The second movement, in E flat, is brilliant and melodious, and fully sustains the marked spirit of the first. The Fanfare follows, and leads into the first subject, which is worked up to a climax, and ends with a dash. It is a capital march and is not difficult.

No. 2 is a "Galop de Genre" in E flat, dedicated to Mrs. Leonidas P. Williams. The subject is spirited, and is melodious even in its bravura passages. The second subject is very bold and decided in its rhythm, conveying that sense of motion which is the very essence of a Galop. It is an effective Salon piece, and needs a neat and fluent technique to impart to it its intended brilliancy.

No. 3 is a "National Polka," in G major, dedicated to Miss Laura C. C. Ayres. It is a charming little Polka from the beginning to the end. It is sweet in melody, marked in character and has the true polka style. This polka will assuredly become very popular.

No. 4 is a Grand Waltz in B flat, dedicated to Mrs. Fannie B. Arnold. This is a very graceful waltz movement, hardly large enough to be called grand, but sweet and tender in melody, well contrasted with brilliant passages. It has all the elements of a popular salon piece, and will surely find favor not only with the fair of the West, but of North, East and South, also.

No. 5 is a "Festival Polonaise," in A flat, dedicated to Miss Anna Wollenhaupt. Mr. Wels has well sustained the maestoso and pomposo character of the Polonaise

movement. The first movement has the true beat, and the accent is well marked throughout. The second movement in D flat, is a felicitous carrying out of the thought, and the working up of the coda is full of fire, and is in just keeping with that which precedes it. Mr. Wels has made five very graceful, melodious and pleasing pieces which cannot fail to meet with general acceptance. They are brought out in very beautiful style by Schuberth & Co., who also publish many other compositions by Mr. Carl Wels.

*Catechism of Music,* by J. C. Lobe, translated by Fanny Raymond Ritter. J. Schuberth & Co., New York.

This is a simple and very excellent Catechism of Music, the work of one of the ablest writers on the subject. Its chief recommendations are its clearness and conciseness, its freedom from pedantry, and the wide range of subjects which it embraces and explains with so much freedom from technical encumbrances. The chief aim of a work such as this, should be extreme conciseness of expression, and a purely progressive system of explanation of the elementary points, in reference to themselves, unencumbered by allusions to their relations with more advanced theoretical topics. To achieve this is not easy, but Lobe's mental training, and his habit of reducing elements to their first principles, have enabled him to divest the subject of all unnecessary surroundings, and to present the bare facts to the intelligence of the student in an unaffected, straightforward manner. The value of such a work is dependent upon the fulfilment of the conditions we have named, and in Lobe's work we find the conditions fulfilled.

The first eighteen chapters are devoted to the consideration of the mere rudimental elements, and it is hardly possible to present them in a more simple and intelligible manner. The form of question and answer is calculated to impress most forcibly upon the memory each successive fact as it appears. The nineteenth and the intermediate chapters up to the twenty-fifth, are occupied by the consideration of the chords, their duplication, omission, progression, resolution, etc., the various cadences, modulation, harmonic figuration, and thorough bass, all of which are treated with consistent clearness, without leaving unsaid anything of real necessity for the pupil to know.

The chapter on the basis of musical ideas is one of great interest, unfolding as it does, in the briefest possible space, a subject but rarely touched upon in works of such limited space. From it the pupil can gain a definite idea of the skeleton of a composition, which the genius of the composer invests with such exquisite outlines and proportions.

The twenty-seventh chapter treats of the four movements of the string quartette, regarded as the fundamental forms of all instrumental compositions. This and the succeeding chapters, which treat of "The Nature of voices, or parts;" of "the ordinary forms of composition;" "Figuration;" "Imitation;" the "Fugue," "Canon," "Double-counterpoint," "Pure vocal music," "Pure instrumental music," the "Organ," "Artistic performance," and the "Score," contain a class of information which it is not only desirable for every student to know, but that which every one wishes to know. To most of our first-class amateurs, this class of knowledge is as a sealed book. They know the

names, but the names convey no idea as to form or structure. In this work each class of composition is examined, its individual parts denoted, and its form as a whole defined. It will throw a flood of light upon accomplished, but upon these points, uninformed minds, and will add not a little to the intelligent appreciation of the works of classical authors.

We need hardly remark, that Lobe's catechism is not exhaustive of the subjects upon which it treats, but taking it upon the extent of its design, it is one of the most able and comprehensive works that has come under our notice, and we cordially recommend it for general use.

The translator, Mrs. Fanny Raymond Ritter, has accomplished her task in a faithful and straightforward manner. Her aim seems to have been, to preserve the simple, clear and concise words of her author, and it must be conceded that she has accomplished the task successfully. She uses no superfluous words, but says exactly what should be said, in the tersest and most intelligible manner. Her faithfulness to the text of Lobe, has brought down upon her some carping remarks for retaining certain terms which are discarded by recent writers; but it must be remembered that Mrs. Ritter did not write the work, but was simply the translator, in which capacity she had no right to alter a definition or a fact. She felt the responsibility, and acted in a just and appreciative spirit. She gives to the public all that Lobe wrote, and merits the praise due to one who has done her work faithfully.

#### MUSICAL ITEMS.

**COLOGNE.**—Our last Gürzenich-Concert taking place on Beethoven's birthday was exclusively dedicated to works of the immortal composer. Two eminent artists were engaged on the occasion, Mme. Schuman as a pianiste and Stockhausen as a singer. The program included the overture of "Leonore" (No. 3.) the concerto for piano and orchestra in G: *natur.* different "Lieder, the *élégie*" for corus and String-quartette, the "fantasia" for piano, orchestra, solos, and corus, and the "Pastorale" Symphony. The execution with respect to the solos as well as to the ensemble was a capital one.

**MEININGEN.**—The Chamber Singer of Saxe-Weimar Signor Marchesi was engaged at our last historical Concert, and as usually gave us the opportunity of making the acquaintance with the beautiful gems of the old Italian masters, an air of "Arcangelo del Leuto" (1645) and an air of *Carissimi* (1655), as third number Signor Marchesi gave an air of Mozart, which was vociferously encored. On the following evening there was a Concert at Court when as usually Signor Marchesi filled the programme.

**MADRID.**—At the Teatro Real, Mdile. de Maesan has appeared as Margarita in M. Gounod's *Faust* with tolerable success. The mortal remains of Madame Nantier-Didie, whose death has occasioned a feeling of the deepest regret here, were conveyed to their last resting-place, the Cemetery de la Patriarcal on Thursday, the 5th instant. The hearse was followed by more than a hundred carriages, containing all the artistic and literary celebrities of the Spanish capital, as well as distinguished private individuals, anxious to pay a last tribute to the deceased.